

CITY-MAKING AND PERFORMANCE: ARTISTIC INTERVENTIONS IN ZAGREB PUBLIC SPACES

Nevena Škrbić Alempijević
Valentina Gulin Zrnić

What is the role of art in city-making processes? How do artistic interventions function within the complex web of city policies and practices? In what manner are stimuli from urban space incorporated in works of art? What do artistic interventions do to public spaces? What affects do they produce? Do they shift the ways in which people co-create, experience, imagine, transform the city and bring it to life?

The core questions that are being introduced in the volume *The Place of Performance and City-making* aim at juxtaposing performance, public space and city-making. Moreover, these topics are set out transdisciplinary, in order to examine the potential of intertwining academic research and artistic worlds. The specific approach to art-making in public spaces is established through the synergy of ethnology/cultural anthropology and visual arts, i.e., through the permeation of their various views on cultural and social phenomena. The combining of artistic and research activities has been implemented by two interconnected projects. The first is Creart project of the Croatian Association of Fine Artists (*Hrvatsko društvo likovnih umjetnika*, hereinafter HDLU), funded by the European Union. It is a part of Connecting Cities network which pursues artistic creativity and urban culture in European cities of medium size.¹ The second project is "City-making: Space, Culture and Identity", funded by the Croatian Science Foundation and implemented at the Institute of Ethnology and Folklore Research (project leader: Jasna Čapo Žmegač). This scientific project explores the city of Zagreb as a complex urban landscape that develops at the intersection of global, transnational, national and local (f)actors and processes.²

The joint artistic and research endeavor began in 2015, with the focus on the relationship between artistic practices and contemporary society in various perspectives, from state art to creative industries. HDLU recognized the potential of ethnology and cultural anthropology to grasp the complexity of social, economic and political frameworks in which artistic processes occur, and to observe the perceptions and effects that artistic creativity generates in a broader context. The focus of the analysis was the feedback loop between artistic practice and everyday life. The research was conducted by the students and professors of the Department of Ethnology and Cultural Anthropology of the Faculty of Humanities and Social Sciences at the University of Zagreb. It encompassed the issues of inclusion and exclusion in public spaces, of usage of the human body in artistic practices, the relationship of social memory and oblivion and the counterpointing of various gender, political and religious narratives as performed by local artists (Zanki et al. 2015).

* Nevena Škrbić Alempijević, associate professor, Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb, nskrbic@ffzg.hr

* Valentina Gulin Zrnić, senior research fellow, Institute of Ethnology and Folklore Research, Zagreb, gulin@ief.hr

¹ Various public and non-governmental institutions from the cities of Arad, Genoa, Kaunas, Delft, Harghita, Valladolid, Avier, Linz, Kristiansand, Lecce, Pardubice and Vilnius participated in the project; for Zagreb it was the Croatian Association of Fine Artists (HDLU).

² More about the project: www.citymaking.eu.

The new stream of research in 2016 brought to the fore some new questions: How do city spaces, through artistic activities, become the places of performance? How does art contribute in redefining the city? How do the city and citizens become forces in artistic process? Moreover, the research approach was somewhat different. In contrast to study of already completed artistic works, the new research gave an opportunity to the researchers to immerse into the artistic process itself, to participate and even to collaborate and co-create the artists' conceptualizations of the interventions. Indeed, the rationale of this project was to connect artistic creativity and scientific research in a process that would overcome the typical dichotomy between the researcher and the researched Others. In other words, it was expected that such a research itself was going to influence the very process being researched so that the researchers ventured into a kind of experiment. They suggested the urban locations for artistic interventions in Zagreb, while the artists would learn about ethnological and cultural anthropological insights and ethnographic material related to the chosen locations. With this research, the researchers placed themselves into the role of co-creators of the city or at least in a position to shed some light on the role that they undertook.

ON CONCEPTS AND APPROACHES

Two key concepts that comprise the backbone of our research are city-making and performance. The concept of *city-making* refers to the all-encompassing construction and articulation of urban life, and assumes multifaceted, multilayered and interdependent participants, factors and processes of contemporary transformations in cities. Ethnology and cultural anthropology rely analytically on two complementary perspectives of city-making. The first perspective is *the production of the city*. It encompasses architecture, urbanism, construction, technology, as well as ideological, social, economic and other factors that shape the urban built environment (Low 1999). In this sense, particular parts of the city bear marks of specific epochs or periods. The cities are characterized in this way by the *coexistence* of various historical, political and urbanistic visions that influenced material shaping of the city. The second perspective is *the sociocultural construction of the city*. It assumes the phenomenological, symbolic and subjective experiences of the city (ibid.),³ which come to life in the constant and intensive interaction of the citizens with/in urban spaces. The inhabitants of the city become the creators of the city, because they appropriate, transform, re-shape, humanize and redo the city constantly.

Art is both an agent of production and construction of the city. Guide books and tourist guides always stress famous artworks like sculptures, monuments and fountains in public spaces as well as relevant buildings that stand for certain architectural style etc. Such objects in public spaces usually represent the dominant political, social, historical and cultural values of the particular period, and became markers of the identity of the city. In this sense the city is being produced with art.⁴ The construction of the city with art includes the phenomenological and symbolical interaction of a person and the artwork in public space. It is important to stress that the city becomes the scene or the stage where the urban space itself (the square, street, passageway,

³ The terms are used and interpreted by Setha Low, who applies them while dealing with the production and construction of space (Low 1999).

⁴ This, however, is not always without controversies, as many polemics show, when the decision has to be made about the selection or location of artistic works in the public spaces of Zagreb (see for example Šimpraga 2011: 121–159).

park, building) in which the art piece is placed or performed becomes its constitutive part. The city stages not only formal and static artworks, but also installations and performances – which started to appear in the public space with increasingly more emphasized demands for the democratization of art, from the 1960s onward (Marjanić 2014). The artwork/installation in public spaces interact with our individual traversing and knowing of public spaces, experiences of the city, senses, memories and everyday lives, and it is through all these lines that the city is being created by art.

The focus of the actual research is *artistic performance* as one of the specific cultural strategies through which the city is created, challenged, and changed. Art and artist are not seen as insular world, but the focus is on contacts, permeations and collisions with the worlds of others who are the co-makers of the public space. In accordance with the interpretation of the performance theorist Richard Schechner, performance surpasses art and can be used as a lens to study diverse cultural and social practices (Schechner 2004: 7-9). Considering the multitude of instances and kinds of performance, this author proposes the broad spectrum approach, in which performance stands for any ritualized behavior and any action “that is framed, enacted, presented, highlighted, or displayed” (Schechner 2013: 2). Having in mind such a definition of performance, as a conscious and active intervening in the public sphere, prompted by the wish of the performer to express himself/herself in front of others and to cause certain effects, in this book we consider artistic performances, but also reactions and actions of other people when they encounter artistic interventions in public space. Artistic performance occurs at the intersections of the initiators of the performance (when performance occurs as a segment of various projects), performers, materialization or embodiment of their art, audience and place, in this case the public city space. By emphasizing performances, the research prominence is given to *transformations, creations and new cultural productions* in the life of the city.

Nevena Škrbić Alempijević studies precisely such connectedness of city-making and performance in her article “Making the City with Artistic Performances: Ethnological and Cultural-anthropological Perspective”. The author approaches artistic performances as nodes in which the politics and practices of creating, governing and using of urban spaces meet and occasionally oppose each other. The places of artistic performances as the foci of city-making are, in some cases, arenas in which the dominant mechanisms of the production and construction of the meaning of city are affirmed, redefined and questioned. In other cases, artistic interventions in public spaces have no explicit contested reference but perform strong individual artistic expressions fundamentally related to artist’s own life and artistic development. The emphasis is, in both cases, on the articulation of the city and urban life from the perspective of the artist. However, the ethnological and cultural-anthropological analysis deals with the experiences and reactions of all who participate in city-making and co-create the relationships towards the art in public spaces through their perceptions, narrations and practices. In a more theatrical and gallery-style terms, the citizens become the audience of art exhibited or performed in public space. The reactions of the audience can differ widely, from incorporating the art into their own practice of city-making to negating it or censoring it in public space. All the researchers included in the platform *The Place of Performance and City-making* tried to capture these diverse layers of artistic performances, the city and the people.

ARTISTIC INTERVENTIONS IN THE PUBLIC SPACE OF ZAGREB (PROJECT 2016)

The artistic-research platform *The Place of Performance and City-making* gathered five artists, namely Ida Blažičko, Duje Medić, Martina Mezak, Marko Pašalić and OKO. The artistic part of the platform was coordinated by Josip Zanki, the president of the Croatian Association of Fine Artists. The selected artists create art in various media – sculpture, site-specific intervention, sound installation, body art, mural – at selected locations in the center of Zagreb. The research part of the platform was led by Valentina Gulin Zrnić and Nevena Škrbić Alempijević, and carried out in cooperation with the students of ethnology and cultural anthropology: Tomislav Augustinčić, Katija Crnčević, Jozefina Ćurković, Ena Grabar and Klara Tončić. The researchers suggested locations for artistic interventions, taking care that different types of public spaces are included. The list of suggested locations comprised those which were burdened with various historical and political connotations or newly constructed and redesigned spaces with an identity in the making; some locations hosted earlier artistic performances; some proposed locations were “non-spaces” like crossroads or derelict sites. Artists themselves chose the location for their intervention from the list; still, some decided to make an intervention in the urban space which is filled with personal meanings for them.

The research task was to ethnographically record the whole *artistic process* from the *conceptualization* and preparations for intervention, through *artistic act* itself, to *reactions* which the artistic performances trigger in the city. The methodology of an ethnological and cultural-anthropological research is qualitative. It relies on in-depth interviews with artists and other social actors, on participant observation in the process of creating the particular piece of art as well as in various practices that occur in public space, and on discourse analysis of media reports, political narratives, Internet fora, etc. Such a methodological framework of close cooperation of researchers and artists generated a special synergy in creating particular interventions: researchers were involved not only in observing the art-in-the-making but were included in discussions of ideas and concepts with the artists and helped in their realizations and performances. Consequently, such a participation of researchers influenced the interventions in some cases, and became the issue for reconsideration of research positions and involvement.

The artistic interventions were realized in the beginning of 2016. On March 21, the European Day of Artistic Creativity, a publicly announced walking tour around the locations of artistic interventions in the city was organized and undertaken.⁵ The following five sections present the stops in the walking tour and briefly illustrate the locations and the interventions as well as lines of interpretations of city-making which are further elaborated in particular articles in the volume.

TOY CAR AT EUROPE SQUARE

The space of the city is changing incessantly. Some spaces get new architectonic layers, others are derelict, whereas some new spaces are created. The latter is the case with the space in the strict center of Zagreb, framed by Cesarčeva, Bakačeva and Vlaška Streets. Formally, this loca-

⁵ Beside the mentioned walking tour, the scientific conference with invited speakers was organized in April 2016 whose articles are presented in the volume. Another activity of the project was the student workshop on performance and city-making in May 2016.

tion is an intersection of streets, but various social agents (the city administration, Zagreb Tourist Board, the European Commission Representation in Croatia, etc.) are shaping it and treating it as a square, being called informally as the Europe Square. It became marked by the construction of the business building *Ban centar* at the spot where there was just an open parking lot. The building hosts, among others, the European Commission Representation in Croatia. The intersection of streets forms smaller pedestrian area with newly planted trees and designed benches, and the location got its recognizable look with the installation of the “EU Star,” the *mark* of Croatia’s 2013 accession to the European Union. The design of the space as well as of the monument is made by an architect Branko Siladin. This place is a *square “in becoming”* and part of the pedestrian zone that spreads from nearby Zagreb’s central square. It is a part of the route of numerous passersby, city dwellers and tourists, many of whom come via the newly designated tourist bus stand near the Europe Square. The city authorities themselves call this space the Europe Square and they explain that they wanted to accentuate the European identity of the city and the state. Moreover, they want to make it into an attractive place for stopping and meeting and not only passing. The square is thereby becoming the scene of street festivals, concerts, promotions and one of the recognizable spots of the manifestation *Advent in Zagreb*. The questions of which symbols of identities, memories and practices should be tied to this location do not go without being contested.

The artist Duje Medić reacted to this contestation with site-specific intervention. The goal of his work was to point to the controversies and media discussions which accompanied the genesis of the square, and to criticize its new architecture design. Medić considered the square empty and created the colorful stylized version of a toy-car of polystyrene - *Toy Car with Special Needs for the Square with Special Needs*. Skillful in graphic arts and excellent at drawing, this was Medić’s first sculpture and spatial art piece. Nevertheless, he chose a site-specific intervention to make a mark in the square with the intention to intervene in the space with humor, to play with a space which he still does not consider sufficiently recognizable part of the city topography.



Site-specific intervention at the Europe Square, Zagreb. Artistic walking tour, 21 March 2016.

The installation was set up on the square – specifically, it was set up on the top of the existing monument “EU star”. It was a new artistic layer but without any textual explanation. This brings us to the issue of comprehending the public art. To what extent is an artistic intervention and the way the artist imagines it, comprehensive to people who encounter it in a public space? How does a passerby experience art in the city?

The reactions of citizens were researched by observing the space, asking for short comments, and following the comments on the Internet blogs. The material suggested that only some of citizens understood the critical edge of the artist’s work and his response to the controversies of the space. Most of the passersby were oriented toward other dimensions of the artwork, primarily its visual lure. With its shape, vivid colors and strokes, the installation elicited spontaneous smiles, surprises and wondering and invited children to play.

Ena Grabar researched the activities of Duje Medić, from the inception of the concept (in which she actively participated) to questioning the multiple variants of the performance. She spoke with the artist about his views on art, the city, that concrete square and his own work, and observed the installation of his art piece on days when it was exhibited. In her paper “Toy-Car at Europe Square. Artistic Intervention between Controversy and Humor”, Grabar concluded that the controversy was inscribed in the meaning and concept of the installation itself. However, at a different level, the effects of the installation on passersby were in the first place humorous, abounding with visual irony and wonder. By using the J. L. Austin’s theory of speech acts (1962), the researcher analyses this site-specific installation as a “perlocutionary performative”, which creates a split between the intention and effect, allowing fluidity and heterogeneity of understanding of art in a public space.

UNDER THE DOME OF OKTOGON PASSAGE

Certain repetitive everyday practices like reaching a targeted destination of work, school or meeting point, can result in a routine passing through a public space, without noticing the space actively, and missing many of its aesthetic and cultural characteristics. This often happens in Oktogon, the covered pedestrian passageway in the center of Zagreb. Oktogon is built in 1899 and it got its name by octagonal central area with the dome made of stained glass windows. The building hosts residences and business companies, shops and banks. It is a favorite place of street musicians, break-dancers, and street art performances. The space is dynamic, with a constant flow of passersby. Still, most of the people use the Oktogon nowadays just as a shortcut, so that it mainly remains an incidental, fleeting passageway.

The sculptor Ida Blažičko responded to this characteristic of the space with the intention of embellishing it, to point to its aesthetical dimension, invite passersby to lift their gazes from the ground towards the dome. Her artistic work typically entails suspending sculptures into space. Blažičko placed under the central dome an artistic installation made of white silk and bamboo. She named it *Aithérios*, prompted by its texture and effects in the historic complex of Oktogon passage. The word *aithérios* denotes the space out of atmosphere, something unearthly and rare, untouchable and clean, fragile and airy. There are several questions that could be asked through Blažičko’s work: Why did the space became so ordinary to us that we have to make it visible again? How do we enhance historical artistic layers with new artistic creations? How do we turn a passageway into a place of art?

The placement of the sculpture *Aithérios* into public space significantly affected its dynamics, circulation and behavior of the passersby. People would stop and curiously look at the space, read the signboard with the explanation of the work, take photographs, talk among themselves and comment, change their position under the dome and the angle at which to look at the sculpture. They perceived the installation as an interesting and unobtrusive “invitation to take a break”. During the exposition, the interactions between passersby became more intensive, while the relation of passersby to the space also visibly changed together with the experiences of space.

Katija Crnčević followed the genesis of the work by talking with the artist and observing the Oktogon before and after the sculpture was installed. In her paper “*Aithérios* in Oktogon: Dynamic Installation in Interaction with a Public Place” she discloses the artist’s concept for the sculpture “to live, permeate the space and grow with it, breathing a new life into it” and unwraps the artistic conceptualization as a vibrant act that undergoes many modifications from original idea to realization due to various factors. Both the artist and the researcher monitored the reactions of passersby who would stop, look around, take photographs and comment. Crnčević’s interpretation of this particular piece of art in public space points out a dialectical relationship between the experience of non-place and place in urban context.



Sculpture in the Oktogon passage, Zagreb. Artistic walking tour, 21 March 2016.

LAUGHTER IN FRONT OF THE MEŠTROVIĆ PAVILION

The city is mostly depicted through its visual dimensions, based on attractions that can be seen in public space. However, a city is a multilayered space which is experienced through *all senses*. Permeation of the city and people in it is an intensive sensory and bodily experience. Sounds of the city are often neglected, although they are inescapable in urban living. The noise of traffic, voices of passersby, barking of dogs, buzzing of cooling machines and other apparatus, ringing of mobile phones, slamming of entrance doors – are all the fragments of the life of the city. We become aware of such stimuli mostly when we become aware of the absence of the city sounds when we expect them, or when they are significantly modified.

The artist Martina Mezak surprised citizens of Zagreb with her artistic sound installation in a public space. Her work is typically based on multidisciplinary research which combines art, technology and cognitive science. She selected for her 2016 installation in Zagreb the space in front of the entrance of the Home of the Croatian Association of Fine Artists. The building is constructed in 1938 by the concept of internationally eminent sculptor Ivan Meštrović. The building, known as the Meštrović Pavilion has been repurposed a number of times, reflecting the turbulent national history. It was designed originally as an art gallery – the House of Fine Arts, but converted into a mosque during the WWII, when three minarets were erected around it and removed after the war. For much of the second half of the 20th century and during the socialist regime the building was turned into the Museum of the Revolution of the Peoples of Croatia. The Pavilion was given to the Croatian Association of Fine Artists in 1993, which turned it again for its primary function. The re-writing of history can also be followed in renaming of the square on which the pavilion is situated according to various political regimes.



Audio installation at the Meštrović Pavilion, Zagreb. Artistic walking tour, 21 March 2016.

The artist decided to react to the controversial politics of memory by exposing all the politicizing of the public space to subversion by laughter in her sound installation, *Laughing Butterflies*. Mezak placed three pairs of speakers at the entrance of the Home of the Croatian Association of Fine Artists. She played the recorded sounds of multiplied and overlapping laughter and introduced this laughter into an urban space. The subversion is made by carnivalesque laughter, a universal and emancipatory laughter directed at all social actors. Another aim of the particular sound installation, according to the author, was to cause wonder in the space and to redirect the perception of the passerby to audible stimuli. Indeed, the passersby were turning their heads, coming closer and looking for the source of the loud. By being activated only for a brief time, one afternoon, the installation pointed to the temporariness and transiency of events through which passersby experience the city.

Tomislav Augustinčić, the author of the paper “Laughing Butterflies: From Laughter to Social Critique and Wonderment”, discusses the specifics of this artwork particularly the laughter that the artist labels as ambivalent and potent. Augustinčić notices a discrepancy between the concept of artwork which emphasizes social critique of the controversies tied to a particular place on the one hand, and the implementation of the artwork, in which laughter was aimed at bringing wonderment to the space, on the other. He concludes that both the built environment and inscribed social, political and cultural dimensions of the particular place are engaged in the artistic work as constitutive parts of producing wonderment as well as critique. In that way the surrounding of the Pavilion briefly became the landscape of multiple perspectives, enacted in an artistic performance.

THE BODY IN URBAN SPACES

A city is produced by initiatives, visions and power struggles of various actors who are engaged in the politics of space. It is the perspective from above. However, a city is created by views and practices from below, from the street-level, and the ways of individual navigating through the city which is never completely determined by urban planning. People experience and create the city with their bodies and by moving through the urban space. Therefore, a city could also be approached as a network of diverse practices which are created by bodies in motion. In as much as we notice in every urban space a heterogeneity of bodily behaviors, some types of practices are more often tied to particular city locations. For instance, one would go out to Zagreb’s *špica* (favourite meeting point in the city center) to be seen, sit and sip coffee; one would wait and meet friends *pod satom* – under the main square’s clock; one would go to the green market to squeeze between the stands and shop; or would go at the river Sava’s embankment to ride and cycle.

Marko Pašalić decided to take a second look precisely at these expectations, to commit particular types of physical activities in particular places. Pašalić is primarily a performance artist, accentuating bodily activities and the temporariness of an artistic act in urban space. The city he creates with his performances is a place fit for a human being, who intervenes in it by performing seemingly everyday activities. However, Pašalić comments on bodily practices, reversing the expectedness of certain practices in certain spaces, countering them with randomness. His photographic performance, *The City – Playground of Random Approach*, is based on the linkage of six recognizable city locations and six activities that are regularly done in the city. This time, the locations and activities are linked randomly, picked by pulling pieces of papers from bags. As a result, Pašalić *met* with a friend in front of Meštrović Pavilion, *waited* at the intersection of Vukovar-

ska Street and Hrvatske bratske zajednice Street, *begged* at the Flower Square, *played* at Ibler Square, *wrote* in front of the Academy of Music building, *ate his lunch* at the Student Center. With this randomness, the artist redefined the meanings which were designated to these places from above. Each of the performances was photographed and made in the form of a picture postcard. The added dimension was the artist's reference to already well-known art pieces; he posed in the picture postcards referring to the paintings of Caspar Friedrich and Edouard Manet, Banksy's graffiti and a performance of Tomislav Gotovac. The place he picked as the location of his final performance was the Ban Josip Jelačić Square, the central public space of Zagreb, where he staged his performance *Calling for the State of Emergency*. The performance consisted of the artist sitting at the table with picture postcards of earlier photo-performances. An empty chair was placed opposite of the artist, inviting the passerby to join. With this performance, Pašalić questioned whether he could cause a state of emergency, while expecting at any moment the police force to penalize him with an "informative talk" or a fine. Nothing like this happened and the performance ended with a sunset.

Klara Tončić observed the artistic process and Pašalić's performances and presented it in her paper "Calling for the State of Emergency: Performances of Marko Pašalić in Urban Public Spaces". The artist profiles his performance as a subversive spatial practice, attributing temporarily to some seemingly everyday activities certain connotations that are uncommon. The subversiveness of the performance "is in author's message carried by his activities, which goes against the status-quo of meanings and norms". The artist uses the details of performative reality (such as a suit as "ritual clothes" of the performance, begging with a small bucket without a bottom) and creates with them a new reality in which he does not take over the real role of what he performs; nevertheless, that new reality is an artistic work. The artist himself stresses the self-reflexive and experiential character of performances as primary and more valuable than the formal categories with which some event could be analyzed like social critique or similar.



Performance at the central square, Zagreb. Artistic walking tour, 21 March 2016.

THE SWAN ON THE WALL OF THE STUDENT CENTER

The city is most commonly described from the position of a pedestrian. The terms *flâneur* and *dérive* associate the urban space with activities on foot. However, the city relies on diverse kinds of mobility; gazes from various transportation vehicles, at different speeds and from positions that pedestrians can hardly reach, revealing alternative dimensions of public space in relation to those which we experience when walking through the city. The graffiti artist OKO⁶ is known to the Zagreb audience mostly through her street art – murals that she has painted on many locations in the city. She chose the Student Center in Savska Street for the intervention. This complex comprises of many buildings, which were originally built in the 1930s as an international fair; in the war period it became Jewish collection camp; after the WWII it became the center of student life and cultural activities (theater, gallery, student restaurants); some buildings, like the Fair French Pavilion from 1937 became a protected cultural heritage. A few years ago, the project of the skate park within the complex was combined with a number of graffiti and street art murals.

In spite of a layered historical context, which offers a multitude of reference points, OKO chose a somewhat more personal approach, by focusing herself to her own understanding and experience of this space. Because she had created several works of art at this location earlier, she concentrated on the act of upgrading her own life and artistic history. She decided to repaint



Mural in the Student Center, Zagreb. Artistic walking tour, 21 March 2016.

⁶ OKO is a pseudonym; in Croatian it means an EYE.

an older artwork she made on the side wall of one building, and to made the new mural *Swan*, using acrylic paints. By making this wall the place of her multiple artistic performances, OKO created some kind of her personal palimpsest.

A puzzle has been for the researchers for which audience did OKO make her work, for whose glances did she expose it on the seemingly desolate wall next to the parking lot of the Student Center? The artist's statement "But it can be seen very well from the train" brought to the fore new perspectives to the city and to redirect the analysis to different speeds of traversing the city.

Jozefina Ćurković was present as the researcher and was involved with the work of OKO, which she describes and interprets in the paper "OKO of the Student Center: Public Space as a Ground for Artistic Inscription of one's own Personal History". Her paper emphasizes how exceptionally self-reflexive creative, artistic work can be. In this particular case, the public space was used to write down one's own personal history. Through the dialogues with the researcher, the artist also discloses how pressing the concept of "socially engaged art" could be on the creative and personal level. It stays today as an imperative in contemporary art, but still the artist feels it as some kind of a "contamination of one's own work". Ćurković also ponders about the relationship between the cultural anthropologist and artist in terms of similarity of the artistic and research processes, which are both marked with unpredictability and self-reflexivity.

ON OTHER ZAGREB SPACES AND PERFORMANCES

Although the project the *Place of Performance and City-making* focused on current artistic interventions, the concomitant scientific conference (April, 2016) elaborated many other examples. The conference gathered scholars who work in the fields of anthropology of place and space, anthropology of the city, anthropology of public events, performance studies, cultural studies, visual arts, theatre production, the study of creative industries and innovation.

Suzana Marjanić is a researcher from the Institute of Ethnology and Folklore Research whose areas of research include folklore, literary and performance studies. In her text she begins in the footsteps of a 1979 newspaper article written by the ethnologist Dunja Rihtman-Auguštin as a commentary of the event "Spring in Novi Zagreb." Rihtman-Auguštin observed the transformation of the city affected by the performance. The event brought cultural and artistic contents to the green areas and concrete plateaus between the buildings of the then newly built residential settlements of Zagreb, so that, as Rihtman-Auguštin reported, "Lawns became auditorium, and balconies became loggias". At the same time, an international festival of contemporary music, the Tenth "Musical Biennale Zagreb" was taking place, with a greatly elitist reception, trying though to counteract this elitist image with the introduction of an open-air program *Urbofest*. While comparing these events, linking them with the labelling and differentiation between the elite and mass culture of that time, Marjanić takes into her focus the relationship between the center and periphery, asking the questions: who creates art in the public space, for whom, with which purposes and effects. The two mentioned cultural events also pointed out current discussions of the period about the democratization of art in socialist society. This topic is further analysed in Marjanić's article. The author discusses conceptual art, performance and public spaces, using a series of examples from Zagreb (and Yugoslavia) from the end of the 1970s to the present day. Interpretatively, she observes the artistic actions in a dichotomy set by Don Handelman, who spoke of two types of public events. One type are "models" – public events that transform, and the other

are “mirrors” – those that merely reflect social reality. Public events “models”, at least temporarily, could question authoritarian structure of the city by showing that different variants of the city are possible. Therefore, Marjanić attributes the transformative power of art to individual actions.

Gordana Vnuk discusses Croatian cities, Zagreb and Dubrovnik in particular, as theater stages in the text “Theatre and Public Spaces of the City”. The author is the founder and director of *Eurokaz*, an international festival of new theatre, taking place in Zagreb from 1987 to 2013. The festival, which knew no genre determinations, enabled manifold innovations in the theatrical landscape. She opens the discussion with the question on how to include Euclidian public space into theatrical proxemics. Although public space is used in open-air theater productions, usually on the basis of the sheer analogy with the space in the original play (Dubrovnik fortress as Hamlet’s castle), the new perspective is introduced when *mimesis* is superseded by *semiosis*, that is, by the permeation of theatrical performance and the fabric of the city. Vnuk is particularly interested in innovative concepts of theaters in urban public spaces and she comments the performances which link seemingly incompatible ambiances or which give space some new character. As an example of such a treatment of space as an indispensable building block of performance and not a static coulisse, Vnuk mentions the *Dubrovnik Days of Youth Theatre* (*Dubrovački dani mladog teatra*) 1980-1983. She finds such approach even more pronounced in the program of *Eurokaz*, where she detects the unsettling of public space and site-specific playing with urban context, from Zagreb green markets and Jarun Lake to shopping malls and urban landfills. One of the intentions of the festival was the inclusion of inhabitants and visitors of the city into a theatrical life and invitation to “interact with the environment and the artistic process itself”. In this way, the Zagreb locations became during *Eurokaz* the stages of performative wonderment which bring to new insights, different experiences and at times, more enduring transformations.

ON RUINED URBAN SPACES AS THE PLACES OF PERFORMANCE

What is the transformative potential of art in abandoned and ruined public spaces? Can the memory of some preceding uses of urban space, expressed by art, have an emancipatory and activist character and contribute to the transformation of the city?

Sanja Potkonjak, assistant professor of the Department of Ethnology and Cultural Anthropology of the Faculty of Humanities and Social Sciences, University of Zagreb, builds her study on the relationship between derelict spaces and art. She mostly deals in her research with urban and feminist themes, ethnography of postsocialism and transition, ethnography of work and cultures of memory. In her text “Artistic Transformation of a Postindustrial Town/Work: The Case-study of Sisak” Potkonjak examines the artistic action *Alphabet of the Ironworks* performed within the *Festival of Ironworks Sisak – Common Town/Work* in 2015. The ironworks was the symbol of industrial progress during socialism, and the town of Sisak owes much of its development to this particular industry. The author points to the artistic practices that lead to the transformation of the postindustrial town and work and which are reactions to the degradation of industrial capitalism and, at the same time, the town whose whole life relied on the functioning of the ironworks. The postindustrial transformation of ruined industrial zones in a city rests therefore on the reconceptualization of work and the development of some other kind of industry, one that is cultural and creative. On one hand, the author discusses the role of artistic actions in revitalizing the city of Sisak. On the other, she questions the process of transformation of industrial manufacturing into a cultural artefact set on the pedestal of industrial heritage and place of memory,

with a newly discovered aesthetic potential. She introduced two analytical frameworks to analyze these. One framework stems from postindustrial anthropology which studies the ruined industrial landscapes, urban ruins and the collapse of the urban community. The second framework is the poetics of ethnographic experimentation, which is based on the application of critical, collaborative and engaged principles of ethnographic research in the design and implementation of the artistic project. The artist who makes the ruined spaces the places of performance becomes in that way the cultural activist, whose engagement is expressed as a reflection of his/her own life and social environment which passes through intensive transformation.

Andrej Mirčev swirls his work around ruined spaces and their artistic actualizations in the town of Osijek. He is a theoretician, visual artist and dramaturge who combines his education from philosophy, history and theatre studies. In his text titled "Spatial Practices between Archeology, Ideology and Archive (a Draft for the Critical-Dialectical Cartography)" he deals with issues of his ten-year lecturing at the Academy of Arts in Osijek. He claims that the starting point of the educational process is "the attempt to create a platform for articulation, reflection and bringing to one's awareness the traumatic processes of social transitions through the mode of their inscription into the spatial matrix of the city." The city on which the author focuses is Osijek, an industrially developed town in the 20th century, which in the last twenty-five years degraded through wartime destruction in the first half of the 1990s, postsocialist transitional processes, collapse of industrial manufacturing and emigration. The work with students developed through visits to different locations in the city, mapping, "archaeology" of prints and recording. It focused on the university campus in Osijek, formerly the soldiers' barracks. There the students tried to read the imprints from the walls and fences – carved personal names, names of towns and years – which were telling about the socialist era of the city. Further examples are the "expeditions" to the places of derelict industrial plants and tours of the socialist monuments of the People's Liberation Struggle in Osijek from the second half of the 20th century. An especially potent place was the Osijek's fortress, *Tvrđa*, an old city where the artefacts from the period of Yugoslavia related with defense and civil protection were found. The series of interventions in public space was directed toward "articulating and provoking the urban experience from the perspective of suppressed and censored narratives", mostly those related to socialism. Furthermore, the interventions framed themes of industry, work and solidarity, military and defense politics and monument heritage. The city-making is defined also through the theoretical dealing with space, which the author situates between critical theory, politics of remembrance and conceptual performative artistic practice.

ON INNOVATING WITH ARTISTIC PRACTICE

Kirsti Mathiesen Hjemdahl, researcher at the institute Agderforskning in Kristiansand (Norway), builds her work through the synergy of research and artistic practice, but with a somewhat different accent than the texts presented earlier. Her areas of study are theme parks, popular culture, cultural and creative industries and the political places in transformation. According to the author, the portal for art in public space opens with the term of innovativeness. In her text "Innovation and Reinventing by Artistic Practice: Upcycling, Performing, and Curating" Hjemdahl moves away from the positioning of art exclusively at the pole of subversion, activism and cultural (de)construction. She shows that artistic practices which are planned as the segment of a dominant city politics or the project of city branding, have equal power to transform the sites, give them new life and make new interactions possible as the subversive and activist artistic in-

interventions. The purpose of the article is to illuminate ways in which artists, in connection with business companies, can strategically reinvent the city locations. The text is based on three case studies of such interventions in Norway. In the project *Upcycling the City*, artists, researchers, urbanists and young dropouts cooperate on the study of the applicability of upcycling processes for the revitalization of the so-called “rest areas”, unattractive and dead zones within the city. In the project *Performing the Road*, researchers and artists collaborated with road authorities and local inhabitants to implement the so-called Art Highway. In the project *Curating the Fjords*, within the Bergen International Festival, the Norwegian fjords were toured with an artistic tone, arranged for international art- and culture audiences. Finally, the author questions the role of the scientist-researcher in projects like these, asking the question to what extent are they an answer to the needs and expectations of the communities in which they are conducted.

ON OPENNESS

No matter what their approaches to the issues of art in urban public spaces are, all the authors who contribute to this volume stress the close intertwinement of art-making and city-making processes, as well as the synergy of artists and researchers who tackle the dynamics, everyday routines and extraordinary events, potentials and challenges of the city.

The city itself is a “work of art” as stated by Lewis Mumford (1938), and an additional reference to the city might be the notion of an “open work” as defined by Umberto Eco (1989). The work of art is basically always unfinished and invites readers and spectators to interpret it and complete it. In the similar sense, the city is an open work to be completed by citizens. Paradoxically, completeness has never been achieved. Artistic performances as well as cities, and particularly if they are intertwined, are constant “work in progress”.

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(translated by Ljubomir Tot and the authors)